THE REVEILLE

DEVOTED TO THE BANJO MANDOLIN & GUITAR

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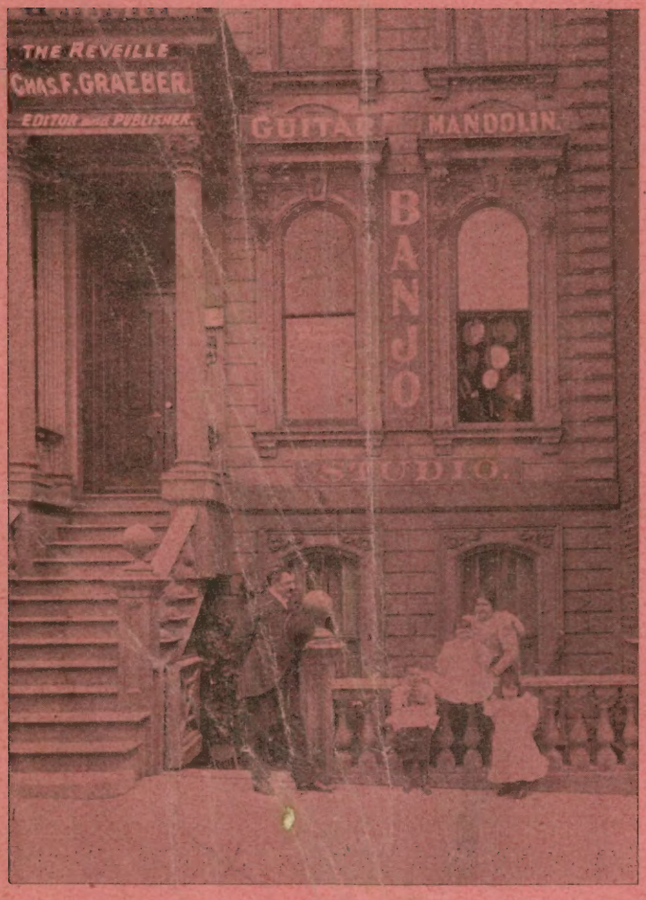

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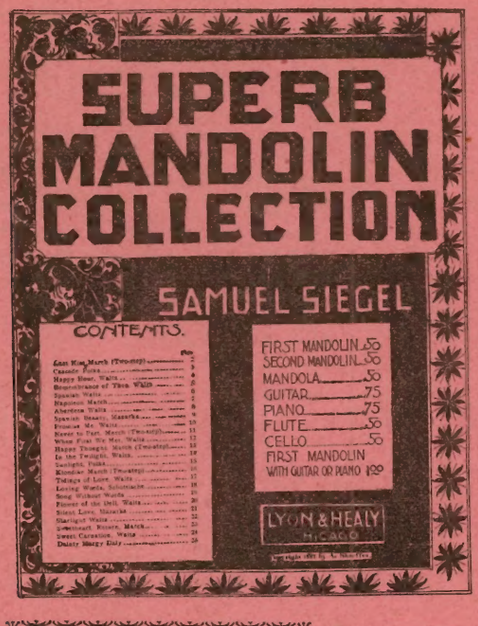

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The Reveille

A Journal published bi-monthly in the interest of the Banjo, Mandolin and Guitar by

PROF. CHAS. F. GRAEBER, Editor & Publisher

634 Post St., San Francisco, Cal.

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ADVERTISING RATES.

$1 00 per inch, each insertion. Special rates for space over five inches and on long term contracts. Teachers' cards, two lines, $1.00 per year. . . . .

We shall be pleased to chronicle matters of interest pertaining to the Banjo, Mandolin and Guitar, and items of musical intelligence will be welcomed from every source, and we will esteem it an especial favor if we receive marked copies of local papers containing reports of concerts, entertainments, etc., where the above instruments are represented.

JANUARY—FEBRUARY, 1899.

A Great Success.

Since THE REVEILLE has changed hands our subscription list has undergone a wonderful change. We have received a number of letters of congratulation hoping we would continue in this way of writing our views in a sensible, straightforward manner—omitting all nonsense and funny jokes. We find the most support from other cities and other States. The reason of this is that some teachers will not encourage their scholars to subscribe or in fact tell them of the existence of a journal devoted to their interest. We have heard of one instance where a so-called teacher said that if any of his scholars subscribed for this journal he would kick them out of his studio. Well, we sincerely hope he will keep his word, but we doubt it, for we have several of his scholars on our subscription list, and he still teaches them, and in fact he subscribes for THE REVEILLE himself. Now, for private reasons, we cannot give his name. For, as we said before, we do not want to expose anybody. But as this is the most barefaced piece of nonsense we have ever heard of, it will not hurt anybody to publish it, if only to let others know what an up-hill undertaking this is when every obstacle is thrown in one's way. These so-called teachers have a very wrong idea about these journals of musical notes and musical advertisements. They think if their pupils hear of another teacher they might leave and go to him, or buy the music which they advertise. That is another wrong idea. A pupil should know what is going on in the musical world. Why, when we had Alfred A. Farland out here there were some of our local teachers who said they would not go to hear him because they had heard him two years previous, and would not even allow us to have one of his announcements in their studio, as if it would ruin them. Some would not go because we did not send them complimentary tickets. Some became quite angry with us because we would not try and induce Mr. Farland to pay them a visit and *bring his banjo with him and play for a few friends.* Such simple-minded people are found in every city. They would not pay 50 cents to hear him in a concert hall because they had heard him before. Yet they were quite willing to listen to him in *their own studio* with a few friends. A certain teacher who heard Mr. Farland play in San Jose thought Mr. Farland was a *little above* the average. This same *teacher* thought that *banjo teachers* should be admitted to his concerts free. We wonder if he knew that Mr. Farland did not come out here for his health, or that we did not have him come for ours. We have, from a reliable source, in fact the teacher himself, that after Farland played in Oakland he started eight new pupils who had been to hear Farland play. Yet *this teacher* thought that it could not do any one much good to have such a renowned player visit the coast. We hope he has been convinced now that Farland did not harm him very much. Such *narrow-mindedness* should not come from a music teacher, and we hope to see the day when all teachers will work harmoniously together.

This journal has come to stay, and when all teachers find out that fact, *and subscribe* for it, and have their pupils do the same, they will find lots of interesting news in it, as will be seen by referring to our previous issues. We have enlarged THE REVEILLE four pages. That alone will prove its success, and all new advertisements in this issue will prove its value as an advertising medium. Concert notes will be accurately given, and whenever possible we will be personally represented at concerts where the Banjo, Mandolin and Guitar will be played upon. Concerts taking place out of town will be noticed, as well as local ones, and we will deem it a favor to be notified of all items of interest. Our policy will be to benefit all players of these instruments as much as possible. We heartily thank all our friends and subscribers for the support given us, and in return we will try and make this the best journal in the United States.

FROM THE EDITOR.

Arling Shaefer, author and publisher of the celebrated Elite methods for Guitar, Mandolin, Banjo and Harp. Studio, room 26, 241 Wabash ave.

CHICAGO, Dec. 9, 1898.

PROF. CHAS. F. GRAEBER, Editor and Publisher of THE REVEILLE.
634 Post st., San Francisco, Cal.

Dear Sir and Friend: Your letter at hand. Am very glad you judge Siegel's solos so favorably. I send a few items to insert in your valuable journal, THE REVELLIE, in regard to Mr. Siegel. Mr. Siegel was born in Des Moines, Iowa. He is 23 years old—a product of the wonderful West. He owes his wonderful proficiency on the mandolin as a performer all to his own exertions, and his compositions so rare are simply a reflection of genius. He is expected here in a few days on his way to New York to fill an engagement at Keith's Theater, after which he plays the entire Keith's circuit, opening in New York Jan. 2, Philadelphia Jan. 9, Boston Jan. 16, Providence, R. I., Jan. 23. Then returns to New York and is booked over several circuits. He has just left the Waldorf Mandolin Orchestra of Chicago, with which he was engaged as mandolin soloist. He has traveled with several well-known musical organizations during the past three years, and ranks with the best and most celebrated artists—such as Camilla Urso, the violinist, and his present contract entails the largest salary ever commanded by any artist in this line. I prophecy his marvelous playing will do much to establish an artistic taste for the mandolin, and without doubt some of the mandolinists of the East will be a little surprised at his marvelous work. Mr. Siegel, with myself, will appear at the Exposition at Paris in 1900,

where we will fill a flattering engagement as representatives of the mandolin and guitar as played in this country. You can use as much as you please or lay it all aside. But as Mr. Siegel is a stranger to you, I thought a few remarks might assist you. Several journals have asked for photos of Mr. Siegel. We are now preparing his write up. I send you litho of him by mail to-day to hang in your studio. In regards to my ad, I will take the entire page at your price for three issues (six months), and will forward you electro of same in a few days. Your journal is as good as any in the United States. You have a good field, and with your energy it will surely be a success. So trusting this will meet with your favor, I remain yours most respectfully,

ARLING SHAEFFER.

WAWANESA MAN, Canada,
Dec. 8. 1898.

My Dear Friend: Your letter and journal to hand. Was quite surprised when I saw your paper. It is very good and will help all banjo players by giving them your idea of banjo playing. The article of Prof. Mansfield's is very fine. You can put me on your list for one. Money will be forwarded in a few days. I was making arrangements for a Farland concert, but could get no support in the undertaking, so I had to give up the idea. Kindly remember me to your wife and any of the club who remember me. I may go to San Francisco this winter. Excuse haste. Wishing you every success, I am, yours in banjos,

ALFRED DORAN.

There is one thing I would like to mention about a few teachers and THE REVEILLE, several of which reside in San Francisco. We have been sending THE REVEILLE to all teachers in and around San Francisco ever since we have been publishing it. Now it comes to our ears that these teachers have been boasting about receiving the journal gratis. It seems to us that is a very poor way to return gratitude. We would be ashamed to acknowledge the fact were we in their place. It is customary for new publications to be sent out free for a number or two, but we have been sending it to all teachers. Some have responded by subscribing for it, while a few took occasion to turn it down because they received it free. If these same teachers knew how much good it does us, they would not talk so much. THE REVEILLE costs only 50 cents per year, and any teacher that will take the journal free and then brag about it, well, we have our opinion of them, and we will send them THE REVEILLE just the same. While it may not remunerate us, it may help some of those who advertise in it. We have quite a list of (as we may term them) *deadheads*, but as long as they read it and send for some of the music that is advertised in it, that is all we want. Yet it is deplorable that a teacher will take it month after month, read it, and then say to a subscriber: "Oh, I get THE REVEILLE for nothing; you are a fool to pay 50 cents a year," and so on. They may come around some day and subscribe for it themselves. If not, well we don't lose very much, and we will not suspend publishing it anyway.

James L. Newhouse, the solo mandolinist, formerly traveling with the "Brownies Troupe," is at present in Chicago and will soon join a company in New York to go on the road. Mr. Newhouse has quite a repertory of very brilliant and showy concert pieces of his own composition, which he has thus far been entirely indifferent about publishing. But he has at last committed one of them to writing, called "A Few Electric Sparks" (waltz), which is being arranged for publication by Mr. C. E. Pomeroy of Salt Lake, and will, no doubt, be a winning number, as many of the players all over the country have been eager to obtain some of Mr. Newhouse's compositions.

From Arling Shaeffer, of Chicago, we received some of the finest mandolin music we have seen. Mandolinists will do well to order at once.

"Come, ye Disconsolate" (solo), by Samuel Siegle.

"Waltz de Concert."

"Gavotte Brilliant."

"Waltz Fantasie."

Impromptu.

"Near, My God, to Thee."

These are all A1 and every player should have them.

We beg to acknowledge the receipt of "Youth's Happy Dream", waltz, for two mandolins, guitar and piano, by C. W. Wilcox, of Dallas, Texas, which is an exceedingly fine selection. The second mandolin is particularly fine.

Miss Rose Fritz, banjo, mandolin and guitar teacher of Syracuse, N.Y., writes that she is well pleased with THE REVEILLE, and will continue to subscribe for it as long as it is published on the same principal—a good, sensible journal, devoted to the interest of all banjo, mandolin and guitar players.

Miss Esther Elston, teacher of voice, banjo, mandolin and guitar, of Phoenix, Arizona, is a clever teacher and will, no doubt, do well there. Miss Elston left San Francisco some months ago. She is a very enterprising young lady, and already has quite a number of scholars. As Miss Elston subscribes for THE REVEILLE, she will be well posted on everything worth mentioning about the mandolin, banjo and guitar.

"Hawaiian Reverie," a very fine mandolin solo, needs no accompaniment, 30c at our office.

A. A. Farland.

We hoped to have Mr. Farland out here this season, but reckoned without our host. Mr. Farland has so many engagements in the East that he gave up the idea of coming to San Francisco, at least for a few months. Mr. Farland has been playplaying in nearly all the large States of the East, among them being Connecticut, Massachusetts, New York, New Hampshire, Rhode Island, Michigan, Illinois, Indiana, Ohio, Virginia, North Carolina, Arkansas, Mississippi, Texas, and more engagements coming in almost daily. Well, we would like to have him, but as long as he is doing so well back East we hope he will continue to do so. But the people of San Francisco will have a chance to hear him soon, so watch this paper for the announcement.

Alameda Mazurka by Chas. Graeber, for banjo, is a fine solo; price 10 cents.

LOCAL NEWS

Seven mandolinists from the San Francisco Conservatory of Music, under the direction of Prof. Bonelli, rendered two selections in the California Theatre Sunday afternoon, November 20th, very creditably.

Prof. Graeber and eight young men of his class played in the First Unitarian Church of Alameda, on November 23rd, and the storm of applause they received showed how much their music was appreciated. They played five selections and the audience was anxious to hear more. The *Daily Argus* of Nov. 25th gave them a very flattering notice about their excellent training, playing in good time and with superior appreciation.

Thursday evening, December 1st, 1898, at the quarterly entertainment and ball given by the Amicus Club at Assembly Hall, Redmen's building, Prof. Charles F. Graeber's Banjo, Mandolin and Guitar Class gave several selections, which pleased the audience immensely, one of the numbers being "The Belle of Honolulu," by Lee Johnson, arranged for mandolin orchestra by Chas. F. Graeber. Prof. D. Mansfield played with them on the cello. The audience was very select. Dancing was indulged in until midnight.

Prof. Chas. F. Graeber's entire class played at an entertainment given by the Native Sons of Vermont, Nov. 11th, at Odd Fellows' Hall. Owing to the length of the programme, Prof. Graeber was compelled to decline to play an encore, which the audience wanted very much.

Geo. W. Hetzel, a well-known musician and arranger of music, died suddenly at his home in this city November 15th last. For several years past, Mr. Hetzel associated himself in musical circles in San Francisco, and was a composer of some ability. The "Yosemite March" and "Ma Honey Sweet Angemime" being among his last that had become popular. Mr. Hetzel was born at Scranton, Pa., and came to this coast about ten years ago.

A banjo, mandolin and guitar concert was given in Foresters' Hall, Thursday evening, Nov. 10th, by Prof. Max Kolander's orchestra. Prof. Frank Mayer, a well-known guitar performer of this city, rendered a guitar solo; Ed Piquet and Geo. F. Hahn played a banjo duett very well. The concert was quite a success.

A concert was given by Prof. Enquest of this city in Kohler & Chase's Hall. An interesting programme was given. Among the novelties of the evening was a banjo, mandolin and guitar orchestra, under the leadership of Prof. Moore, which rendered several very good selections. Later in the evening Prof. Moore rendered a guitar solo very well. The piece was quite lengthy and had a great many harmonic sounds.

Subscribe for THE REVEILLE and be in the swim; 50c a year.

A testimonial benefit was tendered to Miss Adelaide Henry at Byron Mauzy Hall, Thursday evening, December 15, under the direction of Miss Eugenia A. Kelly. The hall was well filled with a very nice audience. Miss Henry gave some very good selections on the euphonium, which were very well received. Prof. Charles F. Graeber's entire class of mandolin, banjo and guitar scholars rendered several selections, among them "The Belle of Honolulu," a new song in march time, by Lee Johnson, and arranged for mandolin orchestra by Charles F. Graeber. Prof. D. Mansfield played the cello with the class with a very pleasing effect. Prof. E. J. Appleby played three banjo solos very creditably.

Back Numbers.

We beg to announce that we have a few back numbers of each issue, should any of our readers desire any. Please send as soon as possible, as we have only a few of each issue. Single numbers will be 10 cents, and anyone wishing the six issues can have them at the regular rate—six issues for 50 cents. Send direct to our office.

A nice banjo solo "Alameda Mazurka," by Chas. F. Graber, 10c.

LOS ANGELES.

The Stanford Univ rsity Glee and Mandolin Clubs are soon to make their annual concert tour of Southern California. These trips are musical as well as social events.

C. S. DeLano's Guitar, Banjo and Mandolin Club give their first concert of their ninth season at Y.M.C.A. Hall, Los Angeles, on Monday evening, January 17th. On February 20th they give one of the series of concerts to be given by the Y.M.C.A.

C. S. Delano, of 356 S. Broadway, Los Angeles, has an effectual remedy for perspiration of the hands, and will be glad to mail any one a sample, who will send a two-cent stamp to pay postage.

Mr. A. Miller, a former pupil of Prof. Chas. F. Graeber, of San Francisco, is now located in Los Angeles.

Mr. and Mrs. C. S. Delano gave a concert in Santa Ana recently, and were ably assisted by Mrs. Rice, soprano, and Miss J. Wilcox, contralto. The concert was a success musically and financially.

Forman & Howlett, banjoists, filled a two-weeks' engagement at the Los Angeles Orpheum in November, and made quite a success. Their playing seemed to be to get above the orchestra more than for artistic effect, and their use of wire strings showed poor taste. They have musical talent, and if their playing was more to show pure tone and shading, their success would be more pronounced.

Mrs. Pearl Severance, a successful teacher of the zither, guitar and mandolin has recently been married to a Los Angeles gentleman. She has now given up teaching.

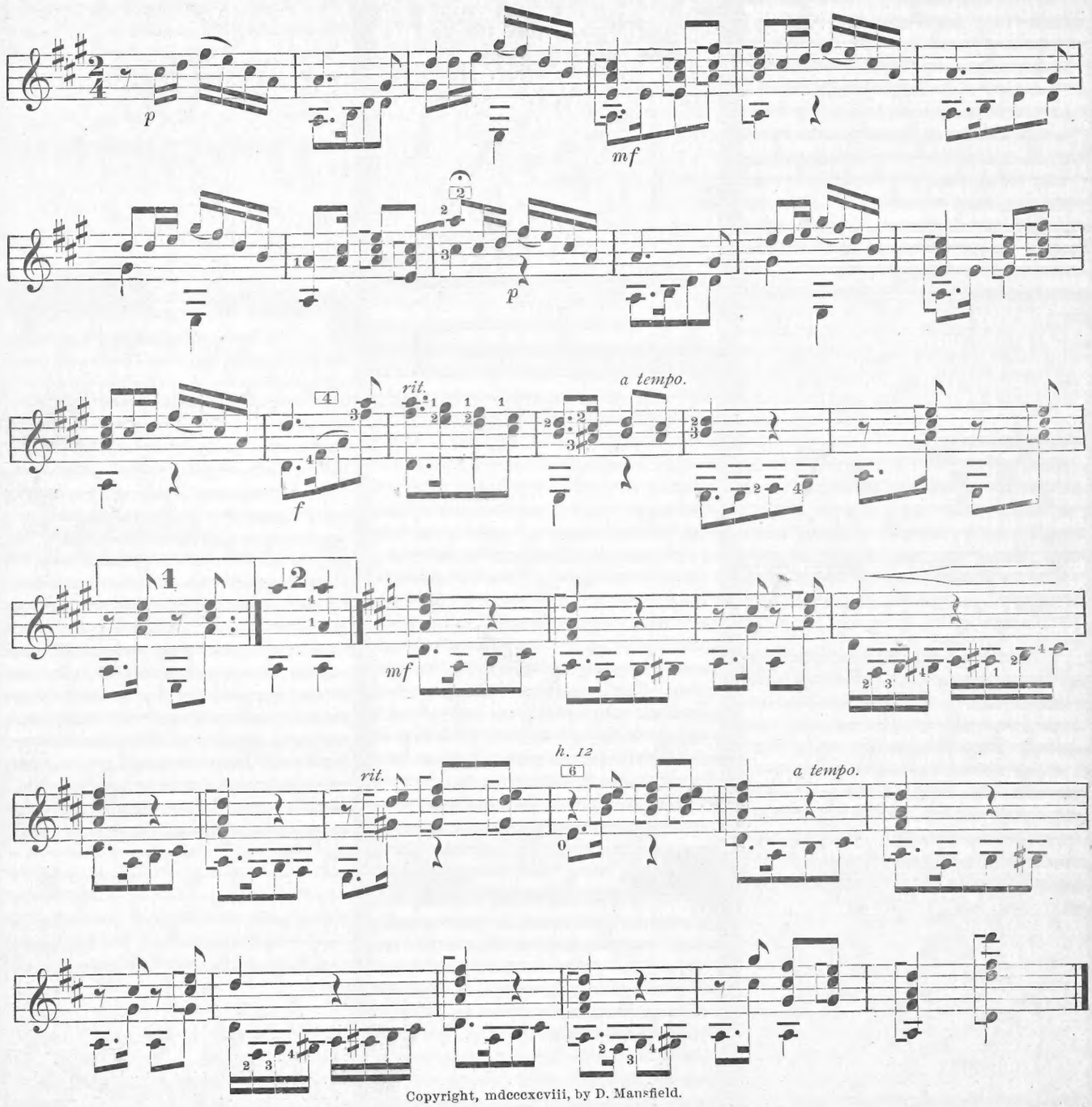
The Æolian Mandolin and Guitar Club, of Ventura, are to give their first concert, Feb. 3rd, under the leadership of Miss Della Hoppin. Mr. and Mrs. C. S. Delano, of Los Angeles, are to be the soloists.

Try one of Prof. Graeber's flexible mandolin picks, 5 cents each.

The La Rosa Caprice.

GUITAR.

BY D. MANSFIELD, OP. 122.



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The New and Modern Way of Playing the Guitar.

BY D. MANSFIELD.

This subject on the guitar requires a scope of thought. To tell all its peculiarities, and reflect on the indifferent and unqualified teachers, and the constant abuses of this instrument, would take up the pages of a small book. However, I will touch on some of the most assailable and vital points of this subject, unconditionally, and will not regard anything but facts, for a writer or orator who is not fearless, who gives out things and thoughts sugar-coated, like pills, and is afraid of the truth, he is not the right man to educate the public on any subject. For if we are afraid to say certain things for fear that it might touch some person, or the ignorance of a few back-numbers, in any educational point of knowledge, then such people are not the people to write for the press, which places their literature forward, for the view of the keen eyes of human beings who are ever after the new developments of knowledge and getting out of the old ruts and narrow channels of the past. It is only a few years ago that we had the candle-lights; then came the coal oil lamps, then the gas light, and then forward to the electric light, which now illuminates the lonesome corners of the streets and the hillsides, and like the moon, as far as its light will extend. And such is the evolution of human thought. It does not stop in one place no more than the wind. But the ever-constant, infinite wisdom that is in every mortal—that is one of the shining lights under the sunshine of posterity—is ever on the road of progress, out of the darkened shadows that cramp and stint the mind from soaring out in endless space and reaching out for the ingenuity of man's great and inspired wisdom, touched with the hand of the infinite. We cannot all be teachers. I suppose God knew what He was doing when He made man and woman. And you will notice He was not asleep, when you look out over the horizon and see the planets that show their expressions of the ever-beautiful and ever-wide-awake God, who is at all times ready and willing to render his assistance in most any point of knowledge that you would wish to strive to acquire with honest labor.

Now, as I will have to come down to earth and discuss the subject of the new method of playing the guitar, I will first dwell on the old books that were written forty years ago. Since that time the guitar has gone through a complete change, just the same as the candle light to the electric light. I have had teachers of the guitar come to me to be advanced in the knowledge of the guitar, and when I would try them on some selection, I would find out that all they knew was just what they had picked up themselves from some book that possibly had been written forty years ago. And these same pupils themselves had, some of them, been teaching for seven and eight years, and were very successful getting pupils. But you can imagine what kind of knowledge that was to spread abroad on the world, to be handed down for generations. A great many people go to such teachers because they are cheap.

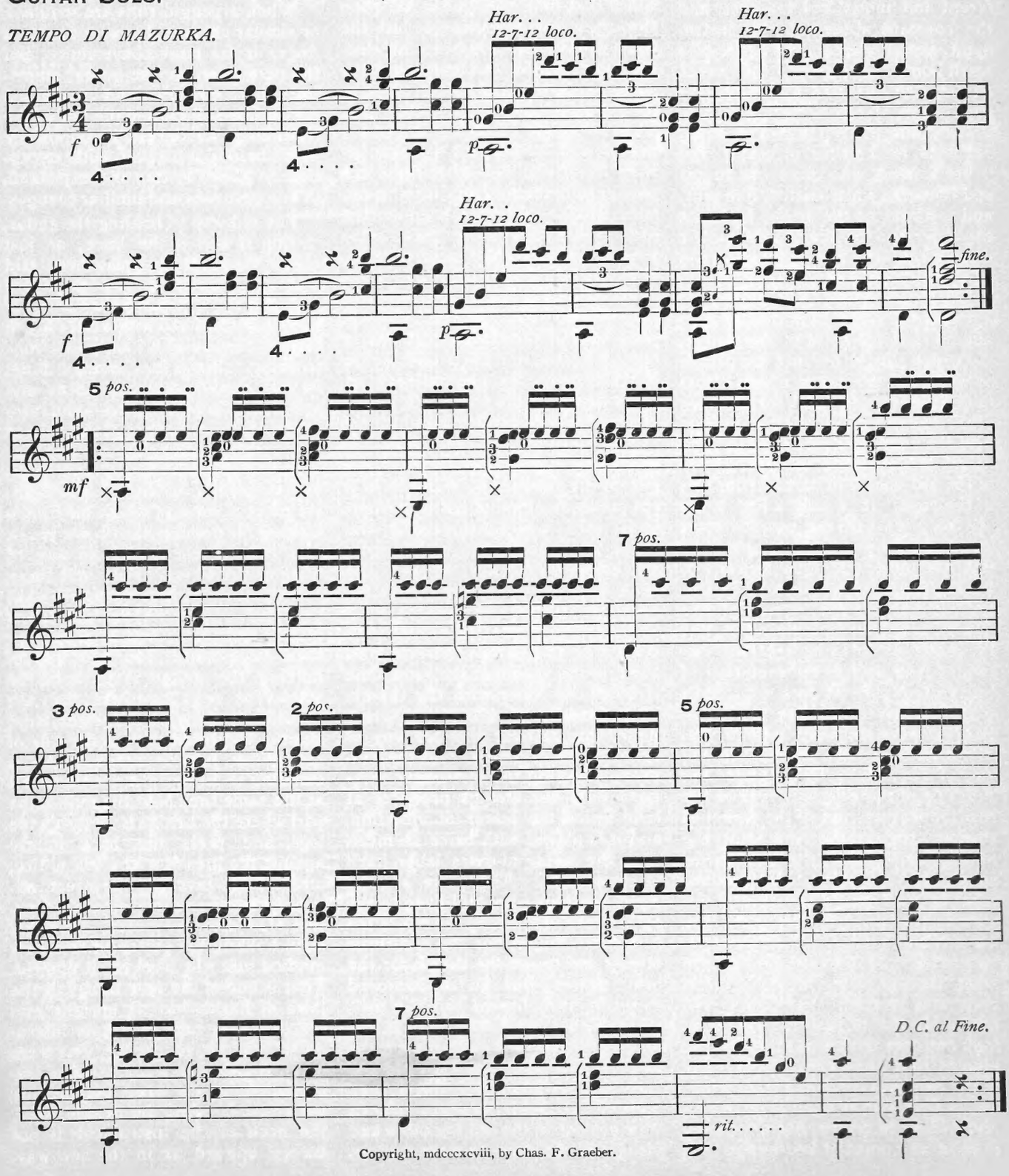
I will dwell on the third finger of the right hand first, as the third finger on the guitar is used but little in the present method of guitar technic. It is used sometimes in soft and piano passages, and when there are chords of four notes; and even then it is optional with the performer whether he uses the third finger or draws the first finger backward over the strings, starting with the first string, and at the same time striking the basse with the thumb. This latter method is a very great improvement over the old way of using the third finger. As the process of drawing the first finger backward over the strings produces at least twice the power of vibration, and it is played with twice as much ease, the saving of extra labor itself is remarkable. There are a great many teachers who still hang to the old method of teaching the use of the first three fingers for the first three strings and to use the thumb for the lower basses. But the late improved methods have buried this stagnant rot with the usual progress of the times. I admit that there are a great many people that have those old and back-number methods. But I have noticed that when occasion affords they get out of the old log cabin and move into the finer or more modern house, or, in other words, when they can raise a few dollars they go to proper and more modern teachers, and afterwards criticize the ignorance and incompetency of so many guitar instructors and teachers that are spread over the land.

When arpeggio runs are required, or similar changes, likewise the third finger is far more convenient. But the performer on the guitar, following the modern and improved method, has discarded the use of the third finger to a great degree in any kind of modern playing, with exceptions as above written and explained, in arpeggio runs and similiar changes.

The old way of holding the guitar, resting it across the knee, or just above the knee, has also been laid aside. New methods have flourished and proved victorious over this old and stale idea, and will receive a rich reward, despite all criticism and controversy. But it is a strange thing, in this world's advanced ideas and era of new improvements—and rarely a day passes that there is not some new discovery or new idea that is spread abroad o'er the land—it is a strange thing to see so many guitar players, some of whom have been playing for possibly thirty-five years, who still adhere to the old way of holding the guitar. And still there are some old-fashioned pieces that they have played all their life and of course they could not help playing them fairly well. The new way of holding the guitar is to hold the screws or pegs opposite the left shoulder and press the right hand against the lower part of the side of the guitar, just enough to keep it standing in an upright position, and at the same time hold the guitar, the part where the bridge is, between the legs, and press the back gently against the breast. You will notice, after a little practice, the great advantages to be derived from this system of holding the guitar. The first is, in holding the guitar by this new method you will have to sit upright. That is one of the first things in the laws of health—to sit upright and not turn your back over your instrument and sit as though you were looking down a well, as you are compelled to do when playing the old method. And the next is, when the neck of the instrument is not turned upward, as in the new way,

"ESCHSCHOLTZIA."

GUITAR SOLO. (California Poppy.) RICHARD J. CARPENTER.



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when you reach out for your guitar neck it is like reaching across a chair to get a baby, as the neck of your instrument is not in a nice and clever and handy position for your hands as in the improved way. And when the hand is inclined downward, as in the old way, the blood naturally would rush to the fingers, and thus this would be a most unnatural position. But in the new way, the left hand slides from about the middle of your breast to about opposite your shoulder, and therefore makes a more convenient and easy system of playing.

(*To be continued in next issue.*)

DALLAS, TEXAS, Dec. 14, 1898.
PROF. CHAS. F. GRAEBER.

Dear Sir and Friend:—I hand you herewith money order and my "ad." Do the best you can for me and I will try and repay you. I have just received an offer from two Eastern publishers, one offering to buy my unpublished manuscripts for *cash* and the other wanting to publish on royalty. You see I have twenty-five pieces yet unpublished. When I wrote those first three waltzes I was a novice at *guitar* writing but have been making that instrument a study for past year. I am now writing music better for that instrument, giving it counter melodies and solos. I've some very fine new two steps, and a great number of catchy waltzes, caprices and characteristic pieces.

I never received your letter and was wondering why I had not heard from you. When you try my pieces with a class of youngsters, play solo 2nd mandolin part yourself, and you will at once see the beauty of these pieces for teaching purposes and I guarantee that should you adopt them for teaching purposes your pupils will clamor for them, as mine do. I have been nearly a year trying to induce the faculty of the "Mary Nash Conservatory" to try my music. I sent them *free* copies of everything I had published, to no purpose. I afterwards met their stringed instrument teacher over here and she wanted to get a certain arrangement of a piece for her class which was not to be had. I was in the store and told her I would make her the arrangement she wanted, if she would use one of my pieces on her programme; she agreed. The next week she ordered thirty copies, and said my piece set her pupils wild. I thank you for your good opinion, and hope you will try to use them, then your opinion will improve. I am an old musician and I know you are an old musician and a thorough *one*; therefore, you see it would be useless for me to try to urge you to see something that does not exist. I might deceive a novice but not a man like you; but you know busy people like yourself get so much trashy music and are so burdened with circulars and musical literature that you don't take time to look at a new piece, unless you are quite sure it is worthy of the time to give it a thorough test or trial. I'm the same way. I have stacks of music which I have never taken time to examine. Please give me your attention long enough to read enclosed circular.

Excuse my windy letter, my friend, but I want your class (beginners) to try my music. I will abide by the consequences.

Yours very truly,
C. W. WILCOX.

In regard to publishing my remarks in last letter. I will say I don't pose as a newspaper writer and do not expect you to publish it. I simply approve of your articles. Use the information in any way that pleases you. I expect this "ad" will cover more space than we agreed upon. If so send me your bill.

The Voice and How to Cultivate it.

(*Continued from last issue.*)

"Nothing would induce me to go out the night before I sing. I talk as little as possible on the day itself. On my return from the theatre after a performance I always have a most substantial supper. I consider this absolutely harmless after my fast through the day, and my exertions of the evening.

"One thing in conclusion, and a word of advice to young singers upon the subjeet of tone production. It is, of course, not naturally given to every young singer to produce the tones as I was fortunate enough to be able to do; leaving only a guiding hint. The most valuable voices are often obscured by difficulties, which it is the teacher's mission to remove. Often, even when a voice is properly posed, there is a marked weakness where the registers change. Bad teachers insist on prolonged practicing of this particular section of the voice, with the idea of enlarging the tone. I say, exercise the voice equally all over. It will in turn become equalized in time. Even if there be a natural defection, better retain your voice with a small spot of weakness than risk its ruin through the bad art of taxing it where nature tells plainly enough that it is not fit for taxing.

"In conclusion: While the average voice is being developed, scales, solfeggi and vocalism over its full compass are essential. But once the voice has obtained its growth, my experience is that if you sing in public, you should save it completely in private."

Additional Locals.

Prof. C. S. DeLano announces that his club will give an entertainment in Los Angeles, Monday evening, February 20th, 1899. We wish them every success. We know that they will aquit themselves as creditably as they have done for several years past.

Prof. M. Kolander wishes to announce that he, assisted by his banjo, mandolin and guitar orchestra, will give an entertainment and dance at Union Square Hall, Thnrsday, January 12th, 1899. He will, no doubt, have a large audience.

Prof. Graeber's Mammoth Banjo, Mandolin and Guitar Orchestra played at an entertainment given by the Ladies' Spiritual Aid Society, at Pythian Castle, on Monday evening, December 26th. The playing of the orchestra was remarkably good and was well appreciated.

Two more members of Prof. Graeber's Mandolin Orchestra were united in marriage December 10th. They were Miss Emily Russell and Mr. A. R. Palmer. The entire club join in wishing them joy and lots of happiness.

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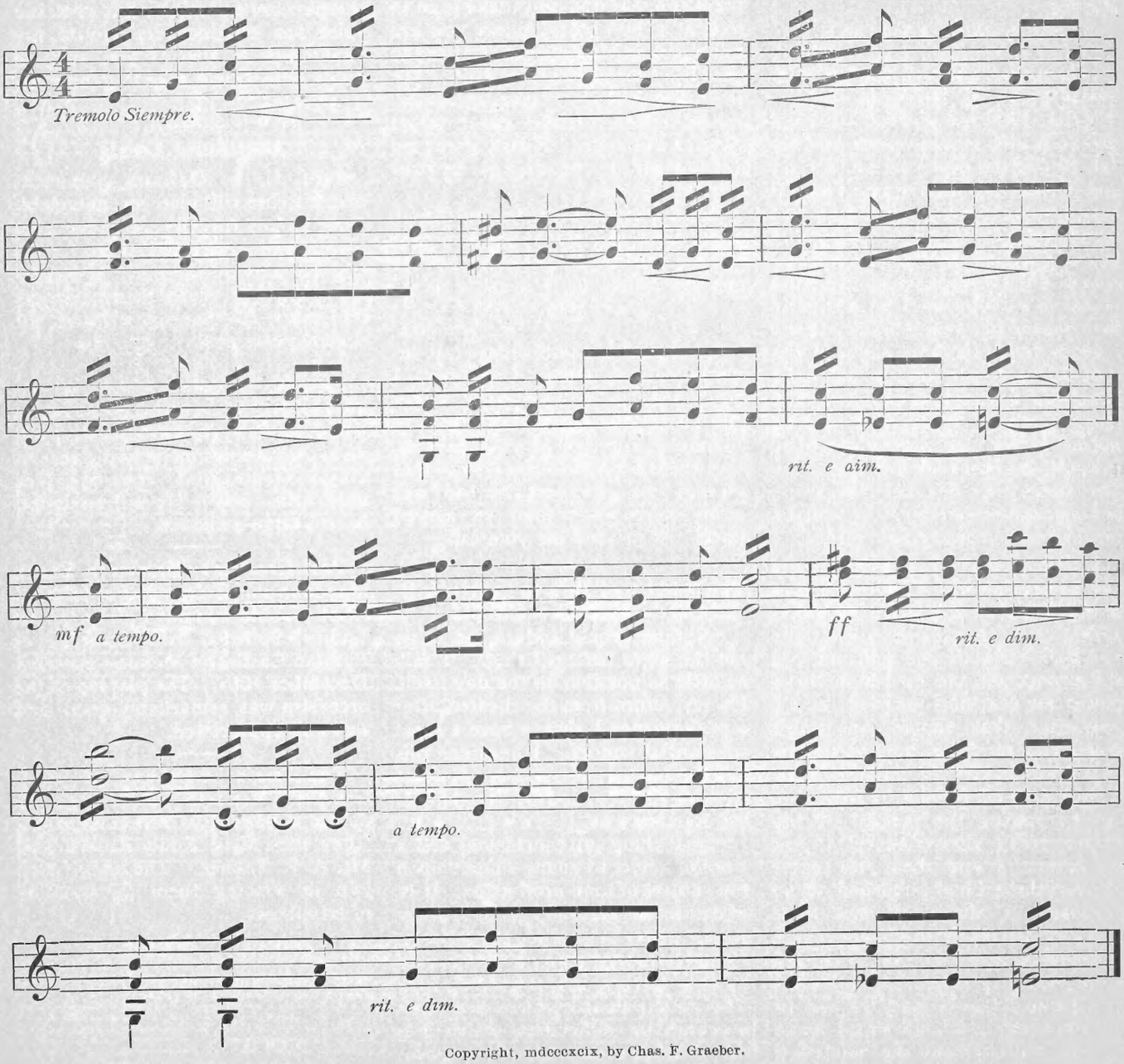

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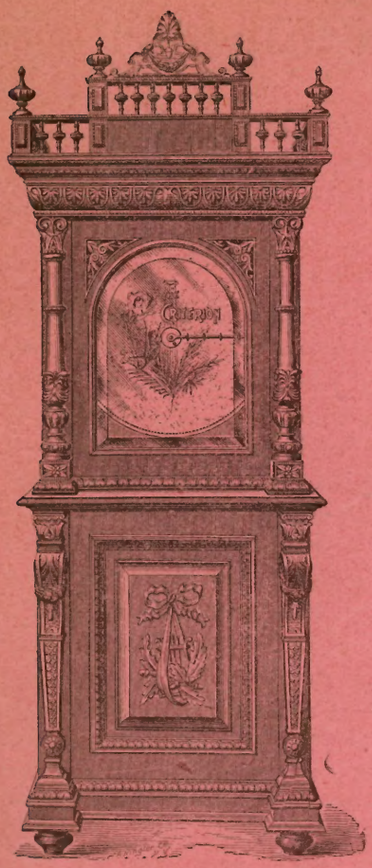

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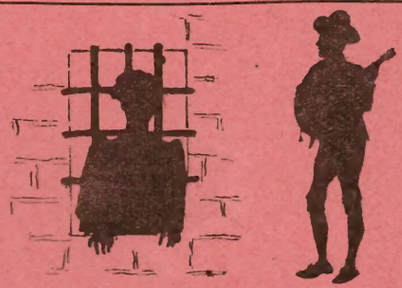

"Say, Pa, what are these pictures?"
"Silhouettes, my son."
"What are them, Pa?"
"You should say 'those' my son; they are representations of the outlines of an object filled in with a black color; a profile portrait in black, such as a shadow appears to be. They are so called from de Silhouette, a French officer, whose diversion it was to make such portraits on the walls of his apartments."
"What are they silhouettes of, Pa?"
"Of a Spanish lover serenading his inamorata. Like Demetrius, who sang songs to Nedar's daughter, Helena, and won her love."
"Is she in jail, Pa?"
"Oh no, my son; in Spain it is customary to protect the windows with iron lattice."
"Afraid of Yankees, I spose. What tune is he playing, Pa?"
"Well, very likely the SPANISH SILHOUETTES WALTZ, by Pomeroy."
"Say Pa, are you a sil-you-wet?"
"Why do you ask that my son?"
"Cause Ma said when you came home late the other night, she saw a shadow staggering up the walk, and she guessed it was your silhouette."

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